

El Excentrico

28th Year No. 8/ July 20, 1977



Renee Maria Coca

Notre Dame High School

Graduate - June 3, 1977



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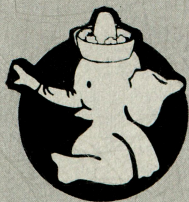
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Richard Diaz



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Recently photographed while filming LOS CAMINOS DE

MICHOACAN Yolanda del Rio, Frederico Villa and a few members of the cast.



When asked how it was that she was picked to be guest of honor at La Prensas' First Annual Fathers' Day Dance, lovely Lena Manriquez replied, "I am going to keep all the fathers happy!"



With a smile that could light up anyone's day, Linda Valdez poses with her trophy after being crowned Miss California G.I. Forum.

El Excéntrico

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28th Year No. 8/ July 20, 1977

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El Excéntrico Business Office is located at 274 Terraine Street, San Jose, California 95110; Phone 294-4040.

LETTER TO THE EDITOR

A: Sr. Saldaña autor de la columna "Galeria de Luchadores."

Re: Dick Benevento como sujeto de la 6/20/77.

De: Comité de Trabajadores de Canería, San José.

Nosotros del Comité de Trabajadores de Canería (CTC) estamos alegres de ver en El Excéntrico una columna dedicada a los luchadores de la igualdad y justicia social y por las demandas democraticas de todo los pueblos, particularmente al pueblo de habla-hispana. De levantar a la atencion del pueblo los esfuerzos de ciertos individuos que representan las luchas y aspiraciones democraticas de muchos es en verdad una tarea necesaria y importante.

Son por esas razones que estamos enojados y insultados por la selección de Dick Benevento, Secretario Tesorero de la Union de Trabajadores de Canerías, Local 679 como de su columna Junio 20.

El Sr. Benevento, que nunca falla de palabras amables y una sonrisa, es en practica uno de las fuerzas mas anti-democraticas, dentro de la jerarquía de la union. El Comité de Trabajadores de Canería, desde su inecpcion ha luchado por juntas bilingues (en Espanol y Ingles) y contrator y documentos. Con casi 80 percent de los trabajadores de canería siendo de habla-hispana y aproximadamente hay 65 percent hablando poco o no inglés. Así de negar el bilingualismo es de negar nuestro pueblo su derecho a su lenguaje nacional. Esto es un

derecho garantizado por el Tratado de Guadalupe Hidalgo y leyes de Educacion Bilingues, pero que son sistematicamente negadas en la sociedad entera. En nuestra caso, el Sr. Benevento y otros oficiales de la union ha luchado en contra el bilingualismo a pesar de protestas de cientos de miembros de la union especialmente los de habla hispana. Es muy interesante que el Sr. Benevento dice que habla tres lenguajes, el ingles, italiano, y español, pero cuando un miembro de la union le habla en espanol nunca responde en ese idioma. En realidad necesita alguien que traduzca para comunicarse o neiga responder.

Ademas, oficiales de la union han puesto una enmienda a los by-laws para cambiar de la mayoria de 3/4 a el llamado "mayoria" de 51 percent de voto en asuntos financieros, por ejemplo el aumento de cuotas o una cuota especial. Esto ha resultado en la falta de democracia y ignora los derechos de la mayoria de los trabajadores.

Fue apuntado que el pertenece a muchas organizaciones, con suerte esta es la razon que el "nunca tiene tiempo" para los trabajadores, que siempre esta ocupado. En realidad el unico tiempo que visita las fabricas es durante los tiempos de elecciones-cada tres anos. Durante este tiempo se puede ver el posando con las mujeres, sonriendo tomando fotos y ganando votos. Pero, en la actualidad haciendo poco por las quejas y problemas de los trabajadores. Asi como vemos la columna que usted escribio en la ultima edicion, como medio de influenciar votos para un hombre "capacitado" pero en actualidad nunca visita las fabricas y nunca habla con los trabajadores de sus necesi-

dades y problemas.

Debemos de apuntar aqui para el publico en general, que la lista de candidatos de trabajadores de las canerias que nosotros pusimos en las elecciones de 1975 fue la primera oposicion en la union en 30 años. Esto fue posible unicamente por la desconfianza de los trabajadores con la liderez. Los trabajadores vieron la necesidad por una alternativa. La burocracia de los Teamsters nunca escucho las demandas del bilingualismo y de la democracia hasta que este comite fue formado.

Tambien, Ud. Sr. Saldaña incluyo que Benevento tiene gran conocimiento de los problemas de los trabajadores y que su vida esta dedicada a nuestra causa. Si vemos la realidad mas critica veremos que esto no es el caso. La causa de los trabajadores no pueden estar en mas peligro si las corporaciones mismas corrieran la union.

DEMANDAMOS juntas de la union, contratos y documentos bilingues.

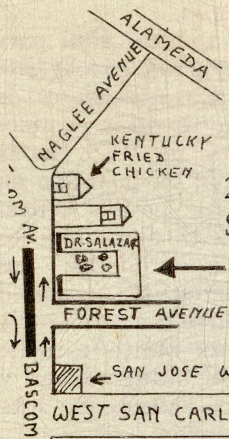
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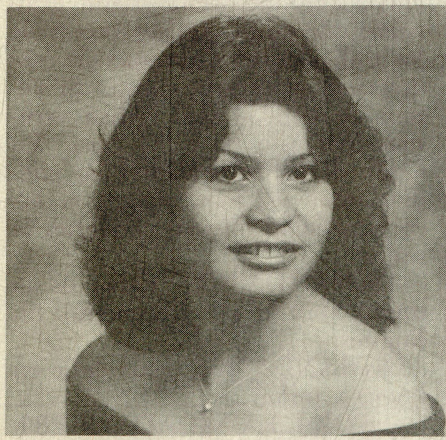
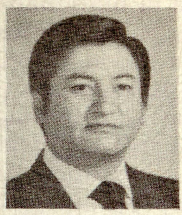
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El Excéntrico Magazine
 wishes to congratulate
Renée Maria Coca
 upon her recent graduation from
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 at the 126th Commencement
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 Lucy's Church
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 Renée is the daughter of
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JESUS OROSCO

PAREDON RECORDS

Paredon Recording Co. is a small record company which has released a series of Latino movement recordings. Much of the music and artists which they release is very hard to come by on major labels because of the political overtones. Their latest release is "Por el Fusil y La Flor" (The Flower and the Gun). This album on the Argentine peoples' movement has been skillfully recorded by Bernardo Pabambo y Cantoclaro, a Argentine band. Using South American rhythm and instruments, the band has captured the feeling of the South American Republic. Another excellent release by the company is "Carlos Puebla y sus Tradicionales." Recorded in Cuba, Puebla has provided an album for all of Latin America. Some of the songs on the album are, "Soy del Pueblo," "Canto A Puerto Rico," "Por Panama," "Canto Al Chicano" and "Ya Te Veremos Libre." "Los Tradicionales" uses the Tipico Guajiro style of the Cuban republic. Paredon has also recorded and released long time Bay Area resident (now living in New York), Sumi Paz. She has recorded the Bay Area standard, "La Bambaca Chicana." Also on the album are "Corrido de Aztlan," and a beautiful composition, "Las Condiciones." A older Paredon release which was recorded in Cuba at a historic 1967 world meeting of singers is "Cancion Protesta." The record has artists from all over Latin America. "Tengo Puerto Rico En Mi Corazon" by Pepe y

Flora is another excellent release. Paredon Records is a good company because it has not assumed a "Make a million" attitude. Also they have released some of the most controversial material to be recorded. To understand Latin American music, I think you have to understand the feeling of the pueblo. Although commercial Latin music is making great commercial inroads it is important to hear what the pueblo is singing about. Next I will get into some big name bands which have recorded songs with a deep political and/or social message.

LOCAL HAPPENINGS

July 23rd will see Little Joe y La Familia, Cal Tjader, El Chicano, Pete & Sheila Escobedo and Willie Bobo at the Berkeley Greek Theater. The San Francisco Cow Palace will house Salsa-Dance Concert on August 13, featuring the Fania All Stars. They have promised to bring all new music. Local Cuban band leader Evelio Llamas and his Salsa band Sabor are close to signing with the new west coast Latin Label Arroz Records. Salsa Alacran will be releasing another 45 on the new label.

NEW YORK SALSA

Mongo Santamaria was given an Honorary Degree in Art from the Pels School of Art in Manhattan. Ismael Rivera will be taking his band (Los Cachimbos) on a Mexican tour starting in August. Record World has honored TR's Charanga 76 with the "Best Charanga Band" award to be presented in Miami. TR records has also announced the signing of 7



Mongo Santamaria

four Latin artists to record on their newly formed "Del Mundo International" label. The new label will feature the Panameno Dino Valente, Kristian La Cubana Romantica, Nazario the Dominican Tenor and El Filipino Serafin. Rico Records President Rafael Cartegana has announced a strong push in distribution of his international product. Tony Pabon's latest album (Puro Disco-Puro Salsa) is still selling good, a ex-

cellent mixture of the two styles of music.

This week on Barrio Nuevo will be the singing style of Justo Betancourt.



Left to right: Mr. Andy Montanez (vocalist del gran combo); Mr. Ralph Cartagena (presidente Rico Records); Mr. Tony Pabon (and son) (director musical Rico Records); Mr. Rafael Ithier (director del gran combo).

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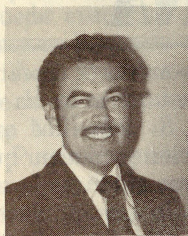
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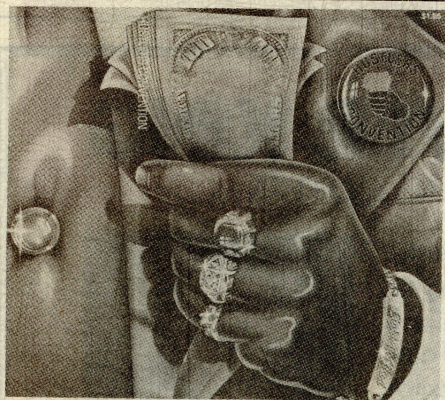
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DANIEL SALDAÑA

La Danza de Los Millones

De poco tiempo a esta parte nos hemos convertido en expectadores de La Danza de los Millones; millones del Gobierno Federal, millones del Gobierno Estatal, millones del Gobierno Municipal;



estos millones de dolares se emplean en diferentes obras: Caminos, escuelas, parques, edificios, agencias de servicio social y otras muchas que harian la lista interminable.

Pero de dónde salen todos esos miles de millones de dólares? La pregunta es muy simple y la contestación es más simple todavía. Los miles de millones salen de las contribuciones (Taxes) que paga la Agricultura, el Comercio, la Industria, la Propiedad Raíz, los Salario de los trabajadores, los Aranceles de las Aduanas, las multas etc, etc. Por lo general el dinero que se recauda por todos los medios de que dispone el Gobierno, resulta insuficiente para cubrir los gastos que demanda el propio gobierno. En ese caso se pone en práctica una formula muy sencilla; se suben las contribuciones (taxes) y asunto arreglado.

Algo así como ponerle el cascabel al gato. Pero Nunca ha de faltar un pero. Si todos los que pagan contribuciones tienen que pagar más dinero; entonces le suben el precio a lo que producen o venden, de allí saldrá para pagar el aumento y todos felices. Pero otra vez pero, que palabra tan chocante, aunque muy necesaria, pero cuando una ama de casa va a comprar los alimentos de la familia, se entera que el dinero que lleva no le alcanza; su único recurso es bajar la calidad y la cantidad de los alimentos, poniendo a la familia en peligro de desnutrición por la alimentación inadecuada e insuficiente.

No es posible presentar en el pequeño espacio de que dispongo, todos los cuadros o actos de que se compone La Danza de los Millones y sólo me atreveré a presentar otro de los actos que es parte de la obra.

Se trata de la propiedad raíz: Una persona tiene una casita de alquiler, los inquilinos que tiene, a duras penas pueden pagar la renta, pero tratan de estar al corriente. Un buen día, el dueño de la propiedad recibe aviso de que las contribuciones de su casa han subido a más del doble. Pregunta a las autoridades encargadas de cobrar las contribuciones y le informan que se debe a que su propiedad ha subido de valor, también a más del doble. Trata de subirle la renta al inquilino pero este le contesta que lo más que puede hacer es tratar de pagar un aumento de diez por ciento y que no puede cambiarse de casa por que no encuentra ninguna de ese precio. El dueño tendrá que seguir pagando sus contribuciones

y parece que a nadie le interesa si puede aumentar la renta o si la casa se le queda vacia.

Aqui termina otro de los actos de la obra titulada La Danza de los Millones.

Puedo asegurar que es una obra que ven desde sus butacas de primera fila, todos los funcionarios y legisladores que han prometido durante sus campañas, cambiar el argumento de la obra. Ellos han cumplido su palabra, han cambiado el argumento de mal a peor. APLAUSOS. Abajo el telon.

A candidate rose to oratorical heights as he assured his not too enthusiastic audience that if he were elected, "Congress would not let the taxpayer down."

"That's fine," yelled a man from the audience, "but do you think there's any chance of letting us up?"

Dr. Ivan T. Hendren

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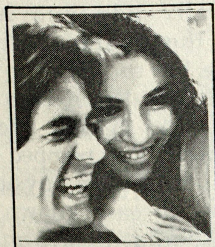
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I HATE PEOPLE

I like to sneak up on them when they are only two or three or four years old, when their bodies are straight and healthy and full of bounce and fun, full of life and joy, when they're saying, "Look at me! Look at me! See how high I can jump!" and "Look at me, Mom, watch me catch the ball! Look at me, Dad, see how fast I can run!" Those are the little ones I like to pull down. Because I hate people. Especially children.

I like to watch little children trip and fall, just at that *look-at-me* stage when they're so proud of their first steps, fall and rise slowly, every day a little more slowly, until finally they have to hang on to a chair to pull themselves to a standing position. It makes me laugh when they can't stand up without having to first bend down and clutch their ankles, and then force their hands up their legs, their knees, their thighs until they are shakily, momentarily erect. And the more they struggle with what ought to be the most natural of functions, the better I like it. Because I hate people. Especially children.

It makes me laugh to watch a six-year-old lose all the muscles in his legs, in his arms, his shoulders and his hands. His fingers lose the power to move. One by one his muscles waste away until he cannot hold a ball or a book or move a piece on a checkerboard or feed himself, and finally must be carried in a tomb of dead flesh unlivened by muscle, carried from bed to wheel
12 chair to bathroom — a child

robbed of childhood, of adolescence, and soon of life itself.

For the haters of people, and especially of little children, this is even better than polio because, once polio strikes, the condition of the victim is fixed on an invalid's plateau. But this muscle business gets worse and worse and worse every day, every week, as the muscles waste away. The back curves, the feet turn in and curl up — a body without muscles is like a balloon without air — and finally there isn't a single normal function my victims can perform. They can't stand, can't walk, can't sit, can't speak, can't write, can't swallow, can't digest, can't even sneeze or roll over in bed — for the simplest things, even a smile, call on some muscle.

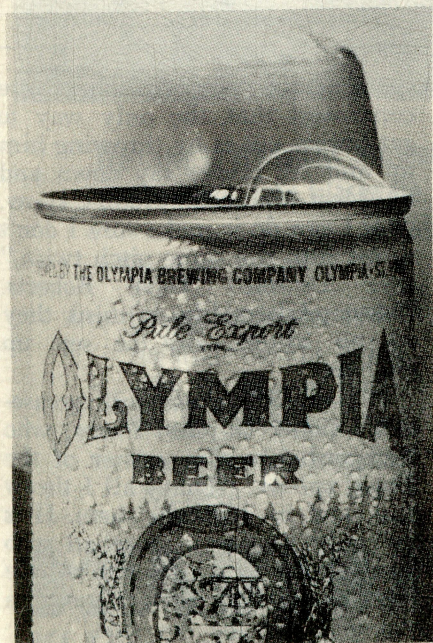
I laugh when they turn over in bed, knowing that the minds inside their helpless heads are normal and keen and longing to break out into the freedom of the healthy - muscled world. And, finally, when they haven't a single muscle left, not even strength for the little act of independence of sipping liquid through a straw, when the inevitable downhill slide into helplessness leaves them without even the final muscle for the final breath — for breathing calls on muscles, too — then I say, "Good, I've done my work well, I've trapped these children in the most mysterious and hopeless disease known to man."

Or should I say *unknown* to man? Let man hurl himself into the galaxies and take snapshots of the moon but, down here on this earth where I prowl, he is still

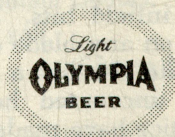
unable to find a cure for this scourge of little children. For I am MUSCULAR DYSTROPHY, the hater of people, especially children, and I dare you to stop me. It will take more money, more time, more science and more love than you have yet been willing to give. Yes, I am MUSCULAR DYSTROPHY. I hate people, especially children. And I dare you to stop me. *I dare you!*

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PATIENT WITH FRIEND: Former National Poster Child Lisa Cagle gives a big hug to Jerry Lewis, her favorite star. Jerry's manifest love for afflicted children has inspired millions of Americans to join the fight against neuromuscular diseases—



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CAREW

Rod Carew, un bateador puro, ha ganado la corona del bateo cuatro años seguidos, un hazaña que solamente otros tres jugadores han logrado. Y este año, se halla en la posición de hacerse el primer pelotero en tres décadas que pege .400, desde que Ted Williams lo hizo en 1941.



WILLIAMS, .406 IN 1941

Carew says there are no secrets to his hitting. He has a lean, supple body, strong wrists and exceptional speed that enables him to beat out infield hits. He can drop a bunt on any blade of grass he chooses. He also has a natural swing, and uncounted hours of batting practice have made him a disciplined hitter who has conquered what minor weaknesses he once had. No longer can pitchers jam him with high, inside, fast-



EYING THE PITCH, CAREW CONNECTS & WATCHES THE BALL EXPLODE OFF HIS BAT . . .

. . . STARTS HIS POWERFUL FOLLOW-THROUGH

speed stuff. Some pitchers are convinced that the only way to get Carew out is by throwing him up and in; others say down and in. Most admit they don't know. "All I can do is make sure I don't throw him the same pitch twice," says Detroit's Dave Roberts. "Most pitchers like to think they set up hitters. But he sets up pitchers."

"Greaseball, greaseball, greaseball," joked Gaylord Perry, who is regarded as the master of the illegal spitter. "That's all I throw him, and he still hits them. He's the only player in baseball who consistently hits my grease. He sees the ball so well, I guess he can pick out the dry side."

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Olga

Therese Beaver

"Ever since I was a little girl, I wanted to be an actress," began Olga Ramirez, an entertainer from San José.



In a recent interview with EL EXCENTRICO MAGAZINE, Olga explained how she got tired of working in one place—life an office. So she decided to strike out on her own in 1975 by forming a band, called "Olga Ramirez & White."

For a year, the group played at weddings, small clubs and even a fund raising event at the Cabaña in Palo Alto.

After the band split-up, Olga got her first big break. In November, 1976, she auditioned for Walter Wanderly, famous for his "Summer Samba." He asked her to join his group at the Papillon Club in San Francisco. Now the

group is working at Le Montmartre, a popular French-European club also in the city.

"It looks like we'll be there quite some time as the audience and the owner really likes us," Olga said.

Wanderly is a well-known organist from Brazil, with 14 albums recorded to date. So when he asked her to become his lead female vocalist, Olga said she was quite excited.

"It's going to be a hard road up there, but I like challenges," Olga said.

And Olga is certainly facing those challenges head on. With only six months of singing lessons, she already sings in four languages: Spanish, English, Portuguese and Italian.

But singing is not her only talent.

"I would like to get into every kind of entertainment possible. I love dancing, she said. "I like musicals most of all because they are the best of everything — singing, dancing and acting."

Olga added that television is also a possibility for her—either commercials or an acting role.

"Right now, I need the experience of finding out the bull entertainers go through," she stated.

For most new stars gaining experience and rising to the top has its tough breaks. Olga hasn't been passed by. In 1975, she auditioned for Judy Davis, one of the top vocal coaches around, according to Olga. Judy has trained famous stars like Vicki Carr and Barbara Streisand.

Unfortunately, on the day the calls were placed to the people accepted for training, Olga was in Los Angeles.

In spite of that, Olga retains a relaxed attitude.

"If it happens, it happens. If it doesn't, it wasn't meant to be," she explains.

In the meantime, Olga is hoping for some help from Vicki Carr, also of Latin descent. Vicki has helped other Latin people with educational scholarships.

"I've written her many, many letters, which she has answered, and I always greet her after a performance in this area so she'll remember my name," Olga said.

"I feel, in time, I will meet her on a more personal level," she added.

"You need to know people and have them believe in you to make it," Olga said.

Olga, 27 years old, says sometimes she gets impatient for success, but has "learned to control that.

"I do want to go on my own, in time. But I've always been a person of changes. What I tell you now, will change in a year," she added.

A lot of success is just being lucky. Yet, the more I grow, the more I will learn, which will help me in the future," Olga said.

As for her past, Olga graduated from James Lick High School and attend San José State University as a physical education major.

"But I knew, deep inside, becoming a P.E. teacher wasn't what I wanted to pursue in life," she revealed.

Olga said she had a "beautiful childhood," which is why she is "always happy and smiling."

"I don't have anything to be unhappy about," she said.



Much of the enjoyment she gets from singing is making people feel what she feels, Olga said.

As far as music is concerned, Olga said she likes most off kinds of music.

"My preference is blues, jazz, salsa and mariachis. I like sensual and romantic music," she added. Many of the songs she sings are ballads because they are romantic.

"Although right now, I try to do a mixture of every type of music because it's good experience," she said.

"Right now, disco music is popular. But my favorite is music from the 40's. It's mellow music—not loud and with a sophisticated quality," Olga said.

In her music future, Olga has several possibilities. Wanderly might be cutting an album soon, which Olga would be a part of. In addition Wanderly and his group are scheduled to appear on AM-Channel 7's morning show, in a couple of months.

"Also, a friend of mine who works at the Flamingo in Santa Rosa asked me to cut a demo with him, singing one of his original songs," she said.

"It's all hard work. But I enjoy it. And like I said before, I like challenges," Olga concluded.

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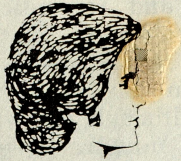
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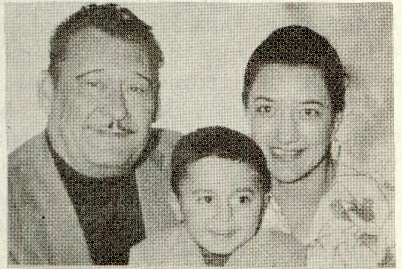
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BY TONY SAENZ



"THE EXORCIST II: THE HERETIC" — Supernatural Drama — Technicolor. A Warner Brothers Release of a Richard Lederer production. Produced and Directed by John Boorman. Music by Ennio Morricone. Stars Linda Blair, Richard Burton, Louise Fletcher, Max Von Sydow and James Earl Jones.

The long awaited sequel to the famous horror film is here. If you are wondering how it compares—the answer is . . . No. "Excorist II" is not as good as "The Excorist." It doesn't even come anywhere close. John Boorman, the director of such classic pictures as "Deliverance" and "Point Blank," took the brilliant horror story and managed to transform it into a different type of "horror"

Gone is the simple clash between good and evil, now replaced by some goofy garbage that the people of Hollywood call story. Linda Blair is back as Reagan, four years older and still suffering effects from her earlier ordeal.

For the most part, she's cheerful and good, at times too good for anyone to believe.

She is under the kindly care of psychiatrist Louise Fletcher, a part not unlike her Academy Award winning role in "One Flew Over the Cookees Nest." Kitty Winn, Reagan's mom's secretary from the old days lives with her while her mom is on location. Richard Burton, a self-doubter priest who enters the picture, is assigned to investigate the death of the old exorcist, Max Von Sydow. Why it took four years to get around to this one never knows.

Fletcher uses a hypnotizing mind machine that allows people to share their thoughts.

Through the magic of this machine, dreams and ESP, Von Sydow appears in four scenes with no dialog, James Earl Jones gets three scenes that are thoroughly confusing and Ned Beaty gets just two. Beaty pilots Burton across Africa to find Jones, for he is the only one who can unlock the secret of Blair's recurring nightmare. In the search for Jones, Burton visits a village where the natives throw rocks at him, knocking Blair off her feet during a tap-dance recital at her high school in New York. And that's the way the movie goes until the locust attack at the end. Huh?

In closing, Fletcher says, "Reagan, I'm sorry. I understand now. But the world won't. Not yet."

She's right.

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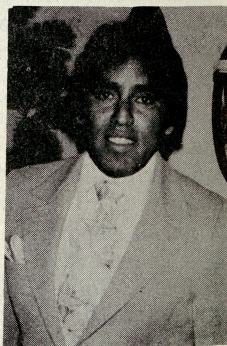
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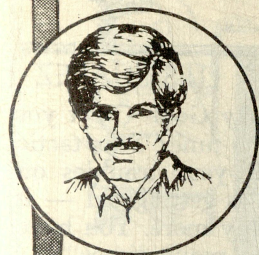
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Opinión



LUIS JUAREZ

RACISM, AN EXCUSE . . . ?



Since the middle of the 1960s we have seen radical changes in the social conscience of the American people. It is also a fact that as a result a large number of persons from our ethnic minorities have reached a respectable socio-economic level in this country.

Yet, we often hear the usual complaints from members of these groups, "I was not selected for the job because I'm black or Chicano" or, "They are picking on me because I'm black or Chicano.

To those members of an ethnic minority who have made it, statements — such as these often seem embarrassing.

I have been frequently present when a member or members of an official agency or private industry seem to be bending backward to meet the requests of "spokesmen" for the minority groups only to get the same reaction from them when things do not go their way. "You are turning me down because I'm a Chicano."

Other Chicanos (members of the establishment) who are present seem to squirm on their seats with embarrassment, saying to

themselves, "My God! Can't you guys change the tune? This tactic of blaming all your troubles on discrimination is getting old — it doesn't work any more. You have cried 'wolf' too many times."

True, this tactic has been abused to the point of sounding like a scratched phonograph record. There are countless minority persons who have not learned to sing a new tune. For most of those persons, I have no sympathy. I believe they are not sincere, unwilling, or too lazy to help themselves.

No society can maintain a high level of progress or be able to survive for long when a large percentage of its population becomes parasitic.

I frankly believe that in the case of our Chicano population, we have reached a critical point in terms of credibility among the majority population.

There are, among our Chicano ranks, the habitual complainants who have established their positions of "leadership" on a platform of objection and discontent with everything the established agencies do.

I believe the time has come when we have to begin to listen to pleas of help with our minds as well as our hearts, without fear of hurting people because of race and color.

I make this statement with an open mind because I also firmly believe that the American people are still among the most biased and discriminating people in the world.

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A man lived by the side of the road and sold hot tacos. He was hard of hearing so he had no radio. He had trouble with his eyes so he read no newspapers. But he sold good hot tacos. He put up a sign on the highway telling how good they were. He stood by the side of the road and cried, "Buy a hot Taco, Señor?"

And people bought. He increased his meat and tortilla orders. He bought a bigger stove to take care of his trade. He got his son home from college to help him. But then something happened . . . His son said, "Father, haven't you been listening to the radio?" There's a depression on. The European situation is terrible. The domestic situation is worse." Whereupon the father thought, "Well my son has been to college. He reads the papers and he listens to the radio, and he ought to know." So the father cut down on his meat and tortilla orders. Took down his advertising signs. And no longer bothered to stand on the highway to sell tacos. And his hot taco sales fell almost overnight. "You're right, son," the father said to the boy. "We are certainly in the middle of a great depression." So he kicked his son on his bottom which lifted HIS depression.

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COMMUNITY EVENTS



BY RUDY G. BELLUOMINI

"La fama no se acerca a los que la temen." — Amiel. Fame doesn't come to those who fear it.



Alicia Juarez, esposa del desaparecido Alfredo Jimenez, gran cantante mundial de Mexico, making a scene with "EL REY ARTURO" during her performance at CASTILLO DEL REY ARTURO'S famous nite spot in San Jose. Arturo "Alaska" is known for bringing las mejores estrellas de Mexico of any nite club Mexicano de S.J. y sus alrededores, and if you don't believe me, ask him! Latest playing there is Tijuana Tropical de Panchito Gonzalez, La Conferencia and El Mariachi Jalisco '77. On Wednesday, June 29, Arturo celebrated —Un Dia Más De Vida—turning 39 years old for the fifth time around. "Solo falta el tiempo a quien no sabe aprovecharlo." — Jovellanos.

Preparations for the upcoming 26 Fiestas Patrias 16th of September

celebration are now being planned by the LOS VETERANOS DE LA REVOLUCION MEXICANA'S Hijos y Amigos de Veteranos Mexicanos Committee. Named to head off the Fiesta and Parade are: CARLOS GOMEZ, Presidente de Festejos y Maestro de Ceremonias; Jefe del desfile, RUDY G. BELLUOMINI; Sr. DANIEL SALDANA, Programa Literario Musical; Izamiento de las Banderas, Mr. CARLOS SIQUEIROS; Relaciones Publicas, Señor LINO COVARRUBIAS; Consejero General, Sr. FRANCISCO GONZALEZ NUNEZ, Consul de Mexico en San Jose; Encargada de los Puestos y Actividades del Parque St. James, Tendencia y Gran Dama, Sra. ANGELINA JIMENEZ VASQUEZ, Presidenta de LOS VETERANOS DE LA REVOLUCION MEXICANA, 1910 - 1920. Secretaria General, MARIA DE LA LUZ SANCHEZ; Sr. HANK ROSENDIN, Relaciones ante el H. Concilio de la Ciudad, es el encargado con los asuntos internos entre la Ciudad y esta agupación. Sra. SANDRA ESCOBAR y Ms. MARCIE MORA son las encargadas del grupo de Recepción. Sr. RAFAEL IMENEZ fue Comisionado para los eventos del 15 de Septiembre. El Señor NICOLAS T. DURAN se encargará de la Tesorería. Para más informes sobre las Fiestas Patrias del 16 de Septiembre, por favor de llamar al teléfono, 251-7696. "El respeto al derecho ajeno es la paz." — Benito Juarez.

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DIA DE CAMPO

The Latin American Lions Club de San José organizaron el 10 de Julio un día de campo que resultó muy agradable, se reunieron unos 15 miembros del club acompañados de sus esposas amigos y familiares.

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El prominente miembro de Latin American Lions Club se encuentra recuperandose en el Hospital San José. El León Cy es Chairman del Central Fire Protection District y Comisionado del Departamente de Recreacion.

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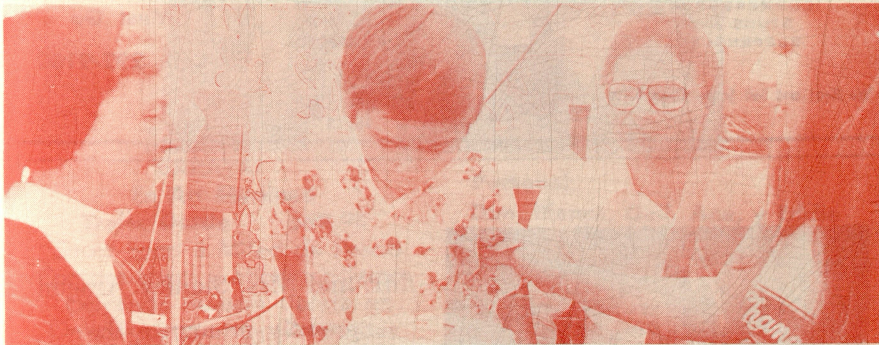
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As he blows out his birthday candles, he is flanked by his parents, Mr. and Mrs. Roberto

Ramirez, Sr., and Sister Isabel Parham, D.C., O'Connor Hospital Administrator.

Many San José people have teamed up to give a little Roberto Ramirez of Hermosillo, Mexico an unmatched fifth birthday present . . . vital heart surgery. O'Connor Hospital, three local pediatric cardiologists, the Children's International Heart Project and PSA Airlines are the well-wishers.

Roberto Ramirez of Hermosillo, Mexico, who will be 5-years-old on July 29, 1977, can now look forward to living a normal, healthy life, which would not have been possible without this surgery.

O'Connor Hospital contributed the little boy's hospitalization and care; Doctors William Angell, John Owens, Philip Benaron and Therese Michelson, anesthesiologist, contributed their medical services and PSA provided transportation.

Robert's congenital heart defect, a severe obstruction of the aorta, has now been repaired, pre-

venting what would have been a cause of future strokes, paralysis and even death. His deteriorating condition caused him constant pain and stopped the blood circulation to his lower body, among other complications.

Plans to help Roberto began just a few weeks ago when Sister Isabel Parham, D.C., hospital administrator, heard about Roberto and contacted the physicians to help. Dr. Benaron flew to Tijuana, Mexico, through the Children's International Heart Project of San José, and diagnosed Roberto's condition.

Roberto and his family arrived last week at O'Connor Hospital and Dr. Angell performed the surgery one day later. Roberto is doing "very well," according to his physicians, and will be able to return to Mexico in time to celebrate the official day of his birth—and the start of a new life.

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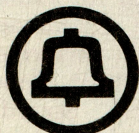
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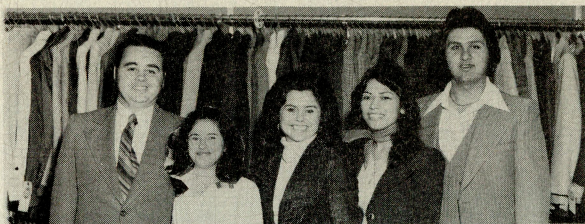
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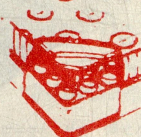
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